

JESSICA RUSS

Autoluminescent

Once external resources are exhausted, what could be better than the ability to generate your own light? This title, borrowed from the song by Rowland S. Howard, songwriter, performer and guitarist with « The Birthday Party », quickly became the obvious choice. It was during a residency in Genoa that the desire to incorporate fluorescent colours first arose. At first, it was a bit out of spite. The bright light of the city somehow rivalled that of the canvases. The latter seemed almost pale. After being dazzled outside, it was necessary to shut oneself away in the wood-panelled studio and find that light again, one way or another, but on the canvas.

The fluorescent lines that border organic shapes here and there are the veins of the composition. They feed the colourful whole with vibratory energy, making the canvas pulsate slightly. The colour combinations that had been struggling to coexist are undergoing a transformation, sometimes intensified, sometimes attenuated.

The perception of colours is slightly altered, as if twilight were bathing the atmosphere. We are confronted with a formal and chromatic entanglement that is sometimes close to saturation. Dazzled, in short, we can no longer see anything. But the lines are also anchor points. It is through them that the composition is organised: a set of shapes linked to each other by their respective underlining appears in the foreground. While it would be wrong to make this set the subject of the composition, it does suggest a direction. This is where the phenomenon of pareidolia comes in – the brain perceives familiar shapes from ambiguous forms. This optical phenomenon therefore constitutes the subject. If the form as a possible subject is deliberately uncertain, it is so that it can reveal itself freely and in all its facets, according to moods and experiences. At times, certain formal interweavings will take the direction of a certain figuration, hinting at an interest in the idea of blossoming, whether luminous or formal.

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Originally from Nyon, Jessica Russ (1988) lives and works in Lausanne. She began her training in visual arts at ECAL in 2008, followed by a master's degree at HEAD. In 2019, she received the Alice Bailly Prize and the City of Nyon Prize. Among her solo exhibitions are *Undertones* at the Duane Thomas Gallery in New York (2023), *Sun Salutation* at the Heinzer Reszler Gallery (2022), and *Versicolor* at Standard Deluxe (2021), an independent art space in Lausanne. She has participated in numerous group exhibitions, including *Des seins à dessein* at Espace Arlaud (2020) and *Bruits de fond* at Villa Bernasconi in Geneva (2014). More recently, *Unique et multiple* at the MCBA in Lausanne, an exhibition of a selection of recent acquisitions by the BCV, and *Peintres, Une exploration de la peinture contemporaine en Suisse Romande* at the CACY in Yverdon-les-Bains (2023). In 2021, she participated in the Swiss Arts Awards in Basel. Her paintings are in numerous private and public collections such as the FAP, the SNB, BNP Paribas, the BCV, the Villa Bernasconi, the city of Lancy, the city of Nyon and the Gymnase de Nyon, and the collection of the Musée d'Art de Pully.